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## AMERICAN ART NEWS

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## THOSE TWO "BLUE BOYS"

Two "Blue Boys," both alleged to be by Gainsborough, will soon be in the United States. One is the Fuller-Hearn picture, which has been here many years, and the other is the more famous example which Sir Joseph Duveen acquired for \$640,000 from the Duke of Westminster and which is to enrich the collection of Henry E. Huntington.

The latter picture has never been questioned as the work of Gainsborough, but the former has been the subject of much controversy. Some say it is the work of Hoppner, who, to oblige a patron, copied the Duke of Westminster's "Blue Boy" when it was in his possession. Others contend that it is a true work by Gainsborough, and as beautiful as or more beautiful than the other.

Sir Joseph has said that the Westminster "Blue Boy" is to be exhibited in New York. The whole art world would be grateful if both pictures could be exhibited side by side; or, if that could not be arranged, the Fuller-Hearn picture could be shown in another gallery at the same time.

As long ago as 1869 the London *Graphic* wanted a side-by-side exhibition of the two portraits, using these words:

"When the best judges have already decided that the 'Blue Boy' No. 2 [now the Fuller-Hearn picture] is more gracefully drawn than the 'Blue Boy' No. 1, that the coloring of the former is clearer than the latter, and the character of the face more pleasing, and that the minutest touches of the subordinate parts are palpably Gainsborough's, a case is quite made out for the new claimant, and the two pictures should be as soon as possible hung side by side in South Kensington in broad daylight, and open to the keenest scrutiny. . . . Is the second 'Blue Boy' to remain an endless crux for modern art critics?"

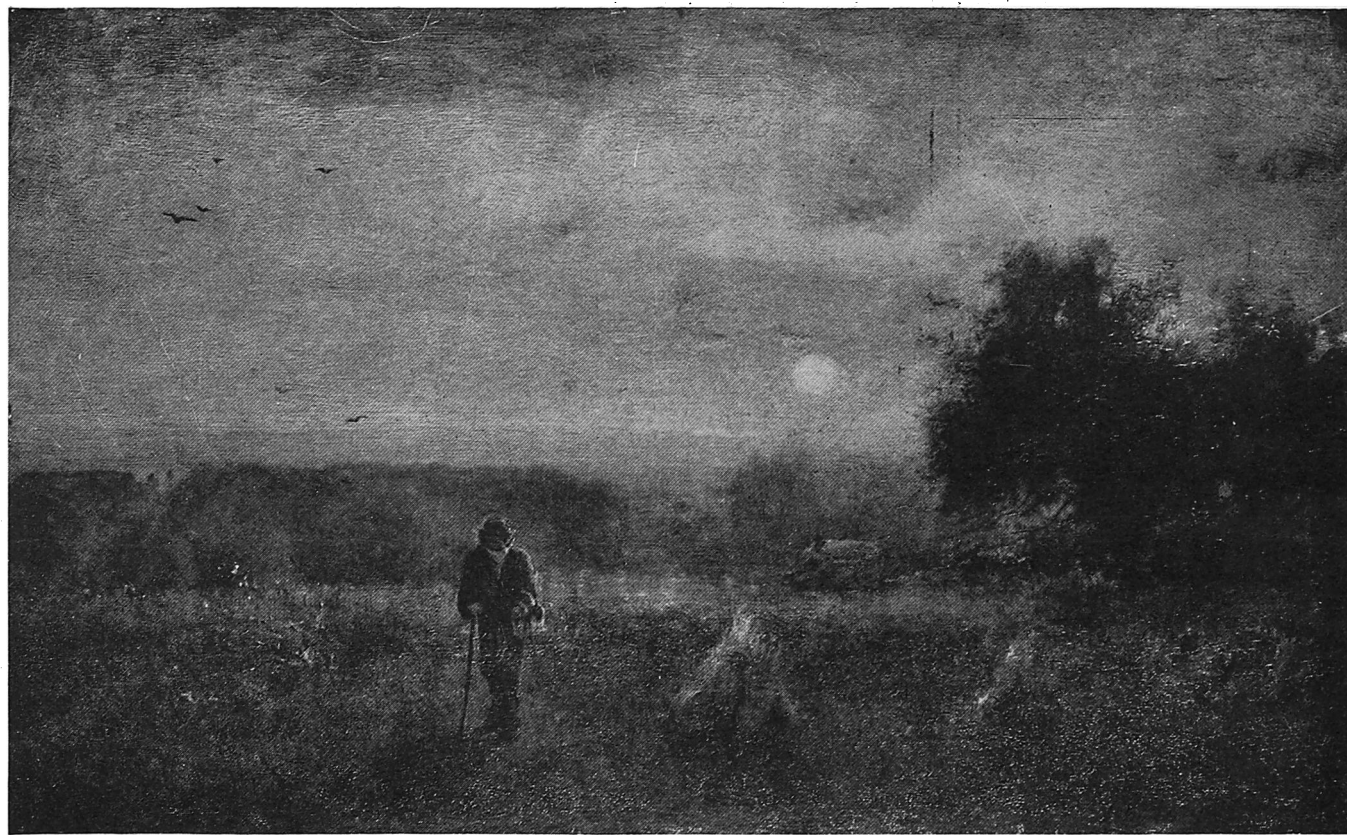
It has become the custom in the art world when the Fuller-Hearn "Blue Boy" is mentioned to shrug the shoulders. This is an opportunity to enable art lovers to arrive at an opinion more or less positive.

## A CELEBRATED CASE

The owner of a painting claimed to be the original "La Belle Ferronière" by Leonardo da Vinci has sued Sir Joseph Duveen for \$500,000 because she alleges he said the picture was a copy of "La Belle Ferronière" in the Louvre and thus prevented its sale for a very large sum to wealthy persons in Kansas City who wished to buy it for the art museum there.

The owner asserts that it can be proved by the finger prints of Leonardo da Vinci himself that the picture is genuine and the work of the man who painted the "Mona Lisa." Moreover, the owner contends that the work has the genuine *sfumato* of Leonardo, whereas the one in the Louvre is harder of outline.

## "Evening Glow" by George Inness in Sale at the Anderson Galleries



"EVENING GLOW"

BY GEORGE INNESS

Two notable paintings, "Evening Glow," by George Inness, and "Autumn Evening," by J. Francis Murphy, will be sold at auction Friday evening, November 25, at the Anderson Galleries. They belonged to the late Mrs. Harriet

A. Curtis of Plainfield, N. J., whose collections of Egyptian glass and other art objects were sold two years ago at the same galleries.

The Inness picture belongs to the artist's great "Montclair period," is dated 1883 and is

22 inches high by 36 wide. "Autumn Evening" by Murphy is dated 1899. It is on a panel, and is 14 x 19 inches. Both pictures are entitled to rank among the finest examples of the work of two great artists.

With its testimony of great finger print experts and its testimony of great art experts, Hahn vs. Duveen is sure to be a *cause célèbre*.

But wouldn't it be a great thing if the world would buy works of art purely because of their beauty and nobility, rather than because of the immortality of name of the supposed author? What a millennium it would usher in for contemporary American art!

## MUSEUM OPPORTUNITIES

The economic situation of the nations of Europe, together with present conditions of money exchange, has developed an opportunity for American art museums which, if neglected, may never present itself again.

Many European collections are being broken up, and representative works of art of all the ages are coming upon the market at prices lower than have prevailed for many years. While there is no decrease, perhaps, in the prices of great masterpieces of art, the decrease is appreciable in those worthy and educational examples which should make up the bulk of the exhibits of our American museums.

Our own economic situation may be such that funds are not plentiful, but if each of our twenty or more major museums would appoint a committee to take advantage of the present situation, undoubtedly millions of dollars could be raised for the permanent artistic enrichment of the nation. The money our millionaires give to art museums would be doubly well spent. Now is the time, not a few years hence when foreign exchange will have returned to normal and high prices again prevail.

## Orpen's Fee Is \$1,250 Per "Foot"

LONDON—A London daily remarks that one thing is made clear by the suit of Sir William Orpen against Lord Leverhulme, and that is that it is expensive to have one's foot painted by Orpen. A full-length, including both feet, is estimated by Sir William as worth \$2,500 more than a three-quarter length. This would make \$1,250 for each foot.

## New Exhibition by Galsworthy

Frank Galsworthy, English water colorist, who arrived in New York two weeks ago, has arranged to hold an exhibition of his newest flower paintings at the Kingore Galleries from December 13 to 31. His show last winter was one of the successes of the art season.

## Obituary

GEORGES SAMARY

The death has occurred in Paris of a well-known and much-esteemed dealer, Georges Samary, who retired from business some years ago.

MARQUISE DE GANAY

The Marquise de Ganay, who was a great patron of art and artists, has just died in France.

## AMIABILITY RETURNS TO SALON D'AUTOMNE

Pictures in Paris Once More Are Painted for Pleasure, and Even Marchand Yields to Tendency—Belgians' Show

PARIS—The fourteenth Salon d'Automne at the Grand Palais comprises thirteen hundred pictures. More than six thousand were submitted.

A general survey produces the impression that only the jury was severe. A smiling amiability prevails on the walls. Pictures showing children, graceful young bodies, beautiful women, dainty dresses, are numerous. The austere inclined will deplore this growing tendency to "prettiness." There is no doubt that a certain frivolous sensuousness has taken possession of this Salon. Seaports and the seashore with bathers are favorite themes.

Beauty, so long despised, is creeping out again. Numerous are the painters who have allowed themselves to be conquered. The great Marchand, the gravest of the best men here, the most unadorned, almost an ascetic, has submitted wholeheartedly. True it is that he has chosen his modern Madonna from among the people, and he has painted her as unfloridly as is his admirable custom. But she is a superb creature, and he has achieved a wondrous effect of tenderness and impressive humanity.

The sybarite of sybarites here is, of course, Van Dongen. The rejection of his portrait of Marie Ricotti, a popular actress, embittered him, but four acceptances out of five offerings should be enough to exert a mollifying influence. He offers a diametrical contrast with Jean Marchand. Marchand's Madonna is a Virgin from the medieval cathedrals of France; Van Dongen's ladies are modern Dianas of Poitiers. They do not nurse babies; they read Anatole France, wear jewels and low-necked dresses, command, and are adored. In one picture, indeed, two hands from one so humble as to be invisible, offer a large vase full of chrysanthemums to a lady who looks rather bored. But she is royally painted, as is also her companion seated on a Spanish shawl with a book slipping off the couch. But a fourth annoys us for her overgrown eyes. Van Dongen is a magician and he does not need to cheat.

Another magnificent portrait is that by Charles Guérin, also of an extremely handsome woman which marks—one dare hardly say it about so mature a craftsman—an enormous stride. And Picart Le Doux, of the soft brush, and d'Espagnat, in love with youth, are neither of them ashamed of expressing beauty beautifully.

Pastoral scenes are numerous. A Virgilian atmosphere prevails, expressed most powerfully by Flandrin. Lebasque takes his subjects from his immediate environment, and they are charming.

As to Mme. Marval, she is not worthy of herself this year. She has fallen off in her re-

clining nude. A contrast with this is Girieud's which, one knows not why, despite a most perilous subject (a monk looking at a nude Titian-like woman through a window), is free from the slightest taint of vulgar suggestiveness. The American artist, Myron C. Nutting, treats his nude also with nobility.

Vallotton's two nudes, one against a blue and green ground, and another crouched and feeding a cat, are in the sleek, uncompromising manner which is gaining ground. Roger Fry has placed his nude near a grotto, and its composition is pleasantly reminiscent of Ingres. An unsteadiness has taken possession of André Lhôte.

Ottmann and Klingsor show good figures. Fray's and Mathieu Verdilhan's are breezy; Gamoin's sea picture is beautiful. Dorignac's figures, whether in chalks or paint, are sculpture. Cuvré's black and white portraits are masterful as ever. Mela Muter is in good form, and Jacovleff paints portraits of heroic size. He has also some pictures from his China scenes. Olga Sakharoff is of those, increasingly numerous, who have imagination. Victor Dupont's children are painted with love, and Laprade's flowers are recreations, not exercises.

There seems to have been a great "back-to-the-land" movement among artists, for landscapes are so numerous. Segonzac keeps to his undertones. Peské has attempted a big scene in sepia of decorative intent. Thorndike's landscapes show the south in its more sombre, graver aspect. James Wilson Morrice is versatile with four landscapes, a figure and a circus scene. Friesz is Friesz as Fujita is, quite blandly, Fauconnet.

Suzanne Valadon is a melancholy outcome of Degas and neo-Impressionism. That excellent draftsman, Roig, uses colors which are delicate and pearly. Chavenon is robust. Other landscapists and seascapists are Lotiron, Jacques Blot, with fine greens, and Warquier, broader than heretofore. Favory, Grissay, Kars, Barat-Levrux, paint nudes; Sabbagh, family groups; Jolly, landscapes and still life; Asselin, figures indoors.

The more categorical cubists are in a *cal de sac*. Yet Fernand Léger opens out possibilities. His nude ladies among stovepipes (!!!) have style as far down as their ankles, but his strenuous method has failed him at the feet. Toes are awkward things.

There are several important sideshows at the Salon. The room devoted to the Belgian *Ymagiers* is most attractive. It opportunely succeeds to the little show of modern Dutch painters of last spring.

The link binding this association is idealism—an idealism that has much in common with the English Pre-Raphaelites. Anto Carte paints very much like Burne-Jones, particularly so in his semi-modern Madonna by the Seashore. His extraordinary "Pieta" comes nearer the Flemish Primitives, as also his "Archer," composed with rare fastidiousness.

Van Woestyne's Watts-like "Flanders en Exil" is in fresco. E. Fabry is another of these idealists who will draw upon their heads the supreme indignity of being called "literary." The group comprises quaint landscapes by de Saedeler, portraits by Wagemans and Cockx, and some remarkable sculpture by Marcel Wolfers.

Caillebotte, the Impressionists' patron, whose work the Salon reveals to the public, is represented by two scenes of boating. Daumier is also commemorated on these walls.

—Muriel Ciolkowski.